

commissioned by The City of Boston for the opening
of the Leonard P. Zakim Bunker Hill Memorial Bridge

The Bridge

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(2002)

Piano introduction, measures 1-3. The music is in D major and 4/4 time. It features a series of triplet eighth notes in both the treble and bass staves, starting with a forte (*f*) dynamic. The first two measures consist of continuous triplet eighth notes, while the third measure introduces a triplet quarter note followed by a triplet eighth note.

Piano introduction, measures 4-7. The music continues with various rhythmic patterns, including eighth and quarter notes, and triplet eighth notes. The time signature changes from 4/4 to 6/8 in measure 4, then to 2/4 in measure 5, and returns to 4/4 in measure 7. The dynamic remains forte (*f*).

8

Ch. *f* Earth has not a - ny - thing to show more fair:

f Earth has not a - ny - thing to show more fair:

Vocal and piano accompaniment, measures 8-11. The vocal line (Ch.) begins in measure 8 with a forte (*f*) dynamic. The piano accompaniment continues with eighth and quarter notes, and triplet eighth notes. The time signature is 4/4. The dynamic remains forte (*f*).

11

Ch. Dull would he be of soul who could pass— by a

Dull— would he be— of— soul who could pass by a

13

Ch. sight— so— touch-ing in its ma - je - sty: This ci - ty

sight so touch - ing ma - je - sty: This ci - ty

mp

mp

mp

16

Ch. now— doth,— like a gar - ment, wear— the beau - ty of the

now doth,— like a gar - ment, wear the beau - ty of the

19 *p*

Ch. *p*

morn - ing; si - lent, bare. Ships,

morn - ing; si - lent, bare. Ships,

p

24 *poco cresc.*

Ch. *poco cresc.*

tow - ers, domes, thea - tres, and tem - ples lie

tow - ers, domes, thea - tres, and tem - ples lie

28 *poco mf*

Ch. *poco mf*

o - pen, o - pen, un - to the fields, o - pen un - to the

o - pen, un - to the fields, o - pen un - to the fields, and to the

mf

32

Ch. fields, and the sky, — to the fields — and to the sky.

sky, — and to the sky, and to the sky, and the sky.

mp

37

Ch. All bright — and glit - tering in the

All bright — and glit - tering in the

mf *f*

p *f*

39

Ch. smoke - less air. Ne - ver did sun more beau - ti - fully steep in

smoke - less air. Ne - ver did sun more beau - ti - fully steep in

mf *p*

mf *p*

42

Ch.

his first splen - dour val - ley, rock, or hill; Ne'er

his first splen - dour val - ley, rock, or hill; Ne'er

48

Ch.

saw I, ne - ver felt, a calm so deep!

saw I, ne - ver felt, a calm so deep!

53

Ch.

deliberate (a little slower)

57 *f* 3:2

Ch. Great are your - self and my - self, We are just as good and bad as the

Great are your - self and my - self, We are just as good and bad as the

ff *f*

61 3:2 3:2 *mf*

Ch. old - est and young - est or a - ny, What the best and worst did we could

old - est and young - est or a - ny, What the best and worst did we could

mf *mf*

65 3:2 *p*

Ch. do, What they felt .. do we not feel it in our-selves? What they

do, What they felt .. do we not feel it in our-selves? What they

f *p*

69 *mf* 3:2
 Ch. wished . . do we not wish the same?
 wished . . do we not wish the same?

72 *ff* 3:2
 Ch. Great are your-self and my - self, We are just as good and
 Great are your - self and my - self. We are just as good and

75 3:2 3:2
 Ch. bad as the old - est and young - est or a - ny,
 bad, we are just as good and bad as a - - ny,

78 *mp*

Ch. What the best and worst did we could do, What they

mp

What the best and worst did we could do,

mp sub.

6

81 *ff* *mp*

Ch. felt .. do we not feel it in our-selves? What they

ff *mp*

What they felt .. do we not feel it in our-selves? What they

ff

3:2

84 *p* *accel.*

Ch. wished .. do we not wish the same?

p

wished .. do we not wish the same?

p

3 3 3 3 3 3 3 3

tempo 1°

89 *f*
 Ch. Earth— has not a - ny - thing to show more fair;
 Earth— has not a - ny - thing to show— more— fair;—

92
 Ch. Dull would he be of soul who could pass— by a sight— so— touch-ing in its
 Dull— would he be— of— soul— who could pass— by a sight— so— touch-ing in its

95 *mp*
 Ch. ma - je - sty: This ci - ty now— doth,— like a
 ma - je - sty: This ci - ty now doth,— like a

98

Ch. gar - ment, wear the beau - ty of the morn - ing.

gar - ment, wear the beau - ty of he morn - ing.

p

103

Ch. *mp* The ri - ver gli - deth at its own *p* sweet will: And

mp The ri - ver gli - deth at its own sweet will: And

mp

108

Ch. *mf* all that migh - ty heart is ly - ing still, still.

mf all that migh - ty heart is ly - ing still, still.

mf *p sub.*

114

Ch.

The musical score is for a voice and piano piece. It is in G major (one sharp) and 4/4 time. The score is divided into two systems. The first system shows the vocal line (Ch.) and the piano accompaniment. The piano part features two triplet eighth notes in the right hand and a bass line. The second system continues the piano part with a dynamic change from forte (f) to mezzo-piano (mp).